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MIT, CAMBRIDGE, MASSACHUSETTS

TUESDAY, FEBRUARY 24, 1970

FIVE CENTS

## UAP RACE AT 4 AS GEORGE QUILTS THURSDAY POST

In a late development yesterday, Kevin George '71, former editor of *Thursday*, and Al Solish '71 became the fourth pair of candidates to enter the UAP-UA VP race.

Previously, John Collier '71 and Doug McDonald '71 had also announced their intention to run for the posts, while Paul Johnston '70 dropped out of the race to support Bob Dresser '71. Wells Eddleman '71 will remain the UAP candidate of the Eddleman-Ehrmann ticket, despite reports circulating last week that they had switched positions.

George and Solish claim their campaign platform is based on "symbolic as well as leadership and educational grounds." Their aim is to unify undergraduate and graduate students in the belief that "the students have been ignored in basic policy issues."

Thus, they see their role as a "persuasive, organizational, and public opinion force necessary to get the views of the student across" to those in power. In sum, George concluded: "Al and I are running with the student body against HoJo."

George left his post on *Thursday* just before announcing his candidacy, to give himself time to campaign and minimize conflicts of interest. As editor, he has the power to choose his successor, but no word was available as to who that might be.

Collier and McDonald, the other new slate, characterized themselves as being "not very political." They claim people are "generally dissatisfied with student government here," and decided to run because it "didn't seem to be doing anything" and was dominated by "student politicians."

In contrast to George, Collier believes that the administration has been "fairly reasonable" in matters directly involving students, and that such things as the D-Labs are solely the business of the Corporation and administration.



Newly announced UAP candidate John Collier '71, left, and his running mate Doug McDonald '71. Both are from PSK.

Photo by Joe Kashi

## Snover wins IFC election

By Lee Giguere

Paul Snover '71, Kappa Sigma, was elected IFC chairman Thursday night, at what was characterized as "an extremely smooth meeting."

Snover stated that several inactive IFC committees will be eliminated this year. Two new committees, an Institute Relations Committee and an IFC Report Committee, have been formed to handle new functions.

The Institute Relations Committee would serve to deal with

the Institute and attempt to get speakers and have classes held at fraternity houses. It would also work closely with the General Assembly. The production of white papers would be the responsibility of the Report Committee. Two topics for investigation are the possibility of MIT fraternities becoming coed, and the advantages and disadvantages of national affiliation.

The other new officers are DuBois Montgomery '71, Sigma Alpha Epsilon, Vice-Chairman;

Dave Krackhardt '72, Theta Chi, Treasurer; Frank St. Claire '71, Delta Kappa Epsilon, Purchasing Managers' Committee Chairman; John Gunther '72, Phi Kappa Theta and Travis Jackson '71, Delta Upsilon, Executive Committee Members-at-Large.

Over the weekend, the new IFC officers met at the MIT retreat in Woodstock, Vermont, where they discussed next year's policies and appointed Dave Evans '72, Phi Gamma Delta, secretary.

Snover also stated that the IFC would not support political activities, such as the November Actions, as it had done in the past. Instead, he foresaw the possibility of IFC officers taking personal political stands, while any stand the organization might take would be the result of a referendum of all fraternity men.

## NE antiwar conference to plan spring activities

By Warren Leonard

The New England Antiwar Conference Committee is holding meetings to discuss future antiwar actions.

According to Bob Bresnahan, the conference coordinator, there are two major topics to be discussed. The first of these is to determine what actions the antiwar conference should participate in this spring. The second is to try to form a New England Antiwar Coalition.

The Antiwar Conference Committee expects a wide variety of groups to attend the conference. These groups will range from adult antiwar groups to such student radical groups as the Young Socialist Alliance, the

Young Workers Liberation League, and the November Action Coalition. The Science Action Coordinating Committee is a co-sponsor of the conference.

The Antiwar Conference Committee hopes that these groups will be able to resolve their differences adequately so as to be able to come to basic agreements concerning spring antiwar actions. The committee also wants to let the general public vote on the war through the Dearborn referendum, and will ask the conference to support the referendum. The Dearborn referendum will serve as an indicator of the degree of public support for or opposition to the war.

Jerry Gordan, co-chairman of the Cleveland-area Peace Action Council, will be the keynote speaker at the antiwar conference. Mr. Gordan was involved in planning the November 15 peace march to Washington.

The conference begins in Kresge Auditorium Saturday, February 28 at 10:00 am and will continue until Sunday evening.

Workshops and discussions will be held on mass antiwar actions in New England, the GI antiwar movement, trade unions and the movement, the draft, third world liberation and the war, women's liberation and electoral politics as related to the antiwar movement, legal and political defense of the movement, tax resistance, community organizing, and university complicity.

The New England Antiwar Conference is holding a press conference Thursday, February 26, at 11:00 am in the MIT Student Center to provide more complete information concerning the Conference.

Photo by Gary DeBardi

## BU boycott demands student reinstatement

Possibly 80% of Boston University's undergraduate students struck classes yesterday demanding the reinstatement of 11 expelled students. The BU administration declined to release attendance figures.

According to *The News*, there were "masses of people in front of the College of Liberal Arts, the School of Nursing, and the School of Public Communications."

Strikers at the School of Nursing, where there was major support, were also protesting the school's new governance regulations which placed the school

completely under the control of its dean. The new regulations were announced Friday without any vote of the school's faculty.

The eleven students were expelled last Thursday by the President's special Judiciary Committee because of their involvement in a sit-in at the administration offices two months ago. That demonstration was in protest of the presence of police on campus on November 25 when students had protested the presence of a GE official.

Another related issue is the demand for the termination of an investigation of Professor Howard Zinn and Professor Fleischman for their involvement in the sit-in. Fleischman has already been notified that his contract will not be renewed and his reinstatement is being demanded. The investigation reportedly resulted from a letter received by Dean Calvin Lee of the College of Liberal Arts requesting that they be fired.

Executive Assistant to the President, E. Walter, who will become acting president when Christ-Janner leaves said "I hope the strike isn't against the administration," and had been trying to emphasize that the administration supports the students.

Disciplinary action taken by the University includes: the permanent expulsion of two students, the expulsion for two years of seven students, who will be allowed to reapply at the end of that time, the expulsion of two students for one year, which was suspended, and the reprimanding of three students. Two other students who are now in jail will have their cases considered when they are released.

## Bomb scare closes 7



MIT campus patrolmen and Cambridge policemen and firemen search Building 7 Friday night after a phoned bomb threat.

Photo by Joe Kashi

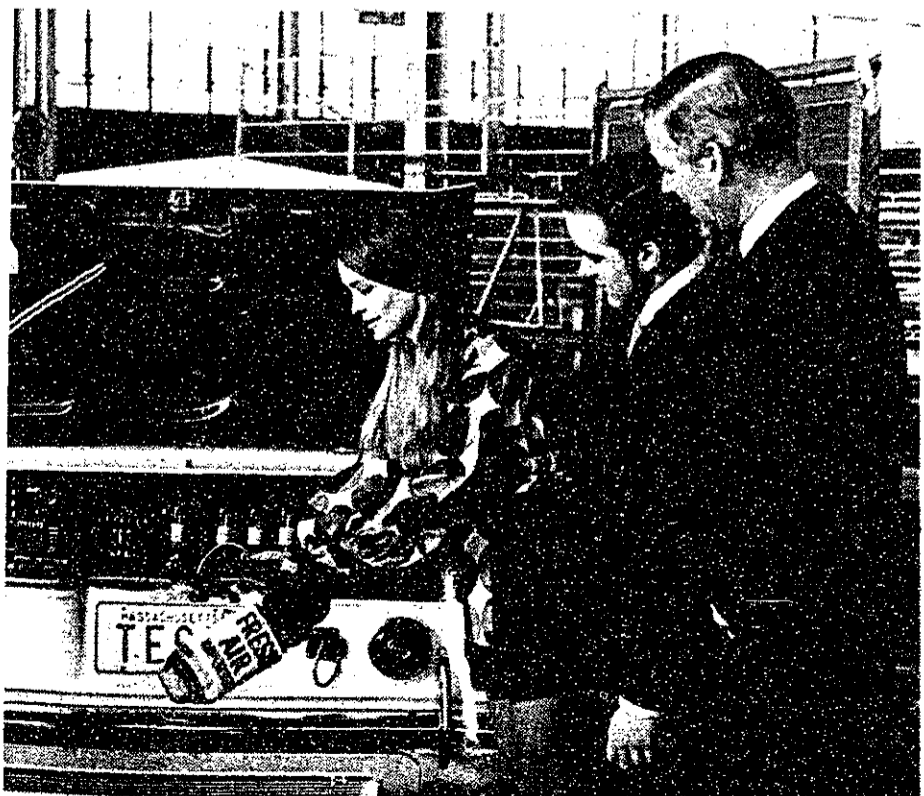
Building Seven was closed for an hour Friday night as MIT campus patrolmen, Cambridge police, and the Cambridge Fire Department searched the building after the night switchboard at 77 Mass. Ave. received an anonymous bomb threat at about 10 pm. No bomb was found.

The caller, who according to the switchboard operator sounded in his early twenties, said that a bomb had been planted in the vicinity of the Building 7 lobby and would explode at midnight. Police sealed off the building at 11:30, after clearing a number of nearby buildings of all union

employees and occupants.

Three fire trucks from the Cambridge Fire Department were parked near the emergency entrance of the Infirmary. Sources said that this was to avoid attracting any attention to the building while officers looked for the bomb. The trucks left at 12:10, but police continued to search the building until about 12:25, when they allowed students to again enter the main entrance.

Buildings on several campuses throughout the nation have been destroyed recently by politically-connected bombings.



Governor Francis Sargent inspected MIT's entry in this year's Clean Air Car Race yesterday in Rockwell Cage. The transcontinental race, which will be held in August, is an outgrowth of the 1968 Great Electric Car Race between MIT and Caltech. The race will be between Cambridge and Pasadena, California. The MIT car is a hybrid with electric drive motors and a gasoline-powered on-board battery charger.

Photo by Gary DeBardi

# January Plan

We fully support the proposed change in the Institute calendar calling for an independent study period during the month of January. The January plan offers the Institute an opportunity for meaningful reform in its educational structure, yet allows the matter to be treated on an experimental basis with the opportunity for reverting back to the present system always readily available.

An entire month which would be totally free from any pressures to perform could be the most beneficial time psychologically and physically for almost any student at the Institute. It is the chance to do research on any topic for a month. It is the chance to organize and participate in seminars and discussion groups in a meaningful way. A formal course could be structured into four weeks of intensive study for the more rigorous student. It would be truly an opportunity for *self-directed, independent* study.

At the same time many students might opt to do very little in terms of formal education. Someone might go to Europe and write a book about his experiences. Someone else might do nothing but relax. Such decidedly non-academic options are as worthwhile as academic endeavors if one accepts the notion that January is a month for the student to self-direct his education (and ultimately his life).

The January Plan creates a number of logistic problems with exams, and living groups, but none of these are insurmountable. The problem of final examinations was best solved by the Ad Hoc Committee on the Calendar, which presented the motion to the Faculty, when it said that this plan all but necessitated the abolition of final exams.

Looking at the fact that only 20% of all courses at MIT have final exams during exam period would indicate that exam period as we know it needn't exist. After all, how many courses give final "quizzes" the week before reading period? Far too many for anyone to oppose the January Plan on the grounds that it would adversely affect final examinations.

As for others problems caused by implementing such a proposal, the problems of living groups is probably the greatest. A student who leaves the Boston area would probably be forced to pay for room and board during such a month (whether he lived in a dormitory or a fraternity). Scheduling problems for the living groups, especially for the fraternities, might require a little thought, since many activities take place in January.

The problems involved in implementing the January Plan are minor when compared to the possible benefits which would accrue. Similar plans have been used at other schools, mostly small liberal arts colleges, and have proved themselves very successful and popular. Perhaps, the MIT Commission will endorse the plan and possibly even sponsor it through its first year as one of its experiments in educational reform.

We call upon the MIT Faculty to respond positively to this opportunity for widening the students' education by approving the January Plan at the next Faculty meeting. To quote from the 1968 Report of the President: "...we must be prepared to give him a wide opportunity to formulate his plans, to have full access to the resources of MIT, and to write his own educational ticket, to the extent that this makes sense."

## Letters to The Tech

To the Editor:

I have decided to withdraw myself from consideration as a candidate for UAP.

After great care and long hours of decision, I determined that the purposes I had wished to serve by this candidacy could be best attained by supporting Robert Dresser, rather than by running myself.

Once I had made the initial determination that I personally could not win, I realized that by continuing my candidacy, I would only divide the vote in opposition to Mr. Eddleman and Mr. Ehrmann, thus serving to elect them, and defeating my initial purpose.

Thus I urge all students who considered voting for me to vote for Bob Dresser and Debbie Bovarnick instead. To those who supported me, I extend my deepest gratitude and my sincere thanks for their campaign work.

I think the Institute can be brought together this year, and I would hope that I could have a hand in doing so. With this in mind, I originally declared my candidacy. With this same objective still in mind, I now withdraw from the race.

Good luck and best to you all.

Paul Johnston  
President, Burton House

## Announcements.

\* UAP and class office petitions can be picked up from Betty Hendricks in W20-401 (Student Center, fourth floor) anytime between 9 and 5 weekdays. They are due back at 5 pm, February 27 if the petitioner's name is to be on the ballot. Election day write-ins will be accepted. Anyone interested in computerizing the election should contact Dave McIlwain, x3157.

\* Nominations are now being accepted for the eighth annual Baker Award for Outstanding Teaching. They should be sent in writing to Carson Agnew, 26-142, before March 6.

\* Education Warehouse, a federally-financed urban program aimed at counseling teen-agers and providing the necessary support for them, is looking for volunteers interested in community research in Cambridge. Immediate placement may be obtained in the following areas: drug counseling, health services, city government, and housing. Call Education Warehouse, 698 Mass. Ave., 868-3560.

\* The annual MIT Chess Club championship will be held February 28 and 29 in Room 407 of the Student Center. The event will be USCF rated. Registration ends at 9:30 Saturday morning. There will be refreshments and prizes.

\* MIT Dramashop will present Harold Pinter's short play, *The Collection*, and *Charlie* a new play by Polish playwright Slawomir Mrozek, Friday and Saturday in the Kresge Little Theatre, at 8:30 pm.

\* Anyone interested in helping to organize the April 22 Ecology Teach-in at MIT should contact Jon Abrahamsom at x7565 or x3788.

\* RLSDS meets every Sunday night at 7:30 pm in the Baker House Dining Room.

\* George Katsiaticas and Pete Bohmer are looking for people who were in either of the classes they entered on January 16, to testify in court March 10. Those interested please call George at 547-8909.

The following programs associated with tomorrow night's Compton Seminar will be open to the MIT Community:

9:30—Seminars with MIT internal media:

Bush Room: Fred Friendly, Edwin Diamond  
Student Center West Lounge: Mike Wallace, Thomas Winship

1:00—Meet the panelists  
Mike Wallace—Fabian Room, Ashdown House  
Fred Friendly—Mezzanine Lounge, Student Center  
Edwin Diamond—Master Suite Lounge, Baker House  
Thomas Winship—McCormick Hall, Private Dining Room

3:00—Foreign policy and the mass media  
Fred Friendly, Thomas Winship, Prof. Ithiel Pool, in Room 37-186

3:00—Domestic problems and the mass media  
Edwin Diamond, Mike Wallace, Dr. Benson Snyder, in Room 3-444

The main program, on "Mass Communication of Complicated Issues," will be at 8 pm in Kresge Auditorium. Ticket holders will be admitted preferentially.

THE TECH	
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## War, not environment is issue for activists

By Steve Carhart

Looking on all the hoopla which now surrounds the environmental crusade, it's a bit difficult to realize that as lately as last fall, stopping pollution was the sort of thing which was discussed only at Conversion Conferences. Now, Richard Nixon's decision to embrace the cause has created something of a dilemma for student activists; how does one relate to the establishment when it decides to do the right thing?

Naturally, there are some battles that remain to be fought in the ecology arena. For instance, it remains to be seen how tough Nixon will be on the big industries which are responsible for much of our pollution problem. However, I am convinced that there is no longer a need to spend precious organizing/agitating time on the ecology problem. The issue now belongs to general public opinion and professionals working in the field.

The reason for this attitude is simple. The reason that one organizes politically is to force society to recognize a problem and make a commitment to solving it. In one fell swoop, Nixon has done for the pollution issue what the anti-war people have been unable to do for years in work outside the government. Suddenly thousands of people who have heretofore been apolitical and probably haven't the slightest idea what people mean when they say "national priorities" want to end pollution. Well, let them, I say. It's time the Silent Majority did something relevant.

People who have been trying to reorder national priorities should consider the hardest part of the pollution fight to be won and concentrate their full efforts on ending the war. Nixon will probably not continue even his present rate of withdrawals without constant pressure and a continuous effort to educate people about the war.

After four years of Johnson policy, people in this country were emotionally ready to accept almost anything else as an improvement. It is my guess that the reason Vietnamization is so popular is that the vast majority of the American public wants to have its cake and eat it too, i.e., they want to get out of Vietnam without "losing" or admitting that we should never have got in. The public desperately wants to believe that this policy will end the war "honorably." How long the present state of confusion and hope which prevents any massive opposition to the war will continue, it is impossible to tell.

It is the duty of the anti-war movement to shorten that time. It must be brought home to the American public that Nixon is presently planning (apparently, anyway) to have a force of about 250,000 there indefinitely. It should also be emphasized that regardless of whether or not we can get the ARVN to bear the brunt of the casualties, this nation bears a moral responsibility for its continued support of the dictatorial Thieu-Ky regime. As Ambassador Ellsworth Bunker reportedly remarked, all Vietnamization means is changing the color of the corpses.

It is conceivable that the new commitment to ecology may be the key to broadening the base of the anti-war movement to the point that it can be effective in debunking the myth of Vietnamization. It won't be long before the apolitical environmentalists will see that the money Nixon has allocated to back up his lofty promises won't begin to be enough. At this point, they will ask why there isn't enough, and the anti-war people must be right there to make it clear to the newly aroused public that you aren't going to do much about the environment until you do something about the war and the arms race. Then—if we are lucky—Nixon will have to put up or shut up about ending the war and preserving the environment.



Peanuts appears daily in the Boston Herald Traveler.

## centerfold

FEBRUARY 24, 1970 NO. 14

film:  
Herostratus

By Emanuel Goldman

Most of us have either considered or known people who were thinking of committing suicide. *Herostratus*, by Don Levy (at the Orson Wells Feb. 25—Mar. 3), attempts to dissect just such a person. As is often the case, the victim is full of self-pity, and his film is full of a self-indulgence which is too personal to involve the viewer at a deeper level than that of a spectator.

For publicity, the young hero offers his suicide to an ad agency. What are his reasons? "I've had it. Nothing seems to work. I'm bored stiff; I could fall asleep standing up." The ad man, Parsons, doesn't accept these reasons, and again asks why. "Because of you, Parsons, and all the other freaks around the world." Later, "It's all so empty, futile, meaningless—there aren't any best moments."

But the film reveals another reason that the hero does not talk about. He is a virgin, a frustrated person, unable to seek out and relate to women. At the outset, he talks to a prostitute that lives in his building. She demands that he "ask me for what you want. Risk your big ego, you never know until you take that risk." But he cannot ask. He has constant fantasies about women, including a memorable juxtaposition of a stripteaser with a butcher ripping apart the insides of cattle.

In answer to his harping upon social ills, the ad man replies "It isn't just society that's wrong. It's you." When he finally attempts to commit suicide, it is another person, a good person, that he winds up destroying. Clearly suicide is not an acceptable course of action.

However, the film does not excuse society, not by a long shot. The look-but don't-touch obsession with appearances that obscure whatever realities may be underneath are the landmarks

of a phony society that has been sold to the public. In short, our whole culture functions like a giant ad agency, interested only in selling its values and standards, even at the expense of individuality and honesty. It is in this context that we find the suicide victim, a man in limbo, neither strong enough to live in opposition to, nor weak enough to live in accordance with, the system.

*Herostratus* contains both the personal failure of an individual, and the social failure that created that individual, and is thus a film of importance for those patient enough to hear it out. Unfortunately, the potential impact upon most people will probably be diluted, perhaps even lost, because of the excessive self-indulgence, both technically and thematically. Example: the destruction of his room with a hatchet would be more effective with a few brief strokes. If it's not too late, I would hope that Mr. Levy could yet manage to do a merciless job of editing and condensing, so that this potentially powerful film could truly fulfill its promise.

## books/film:

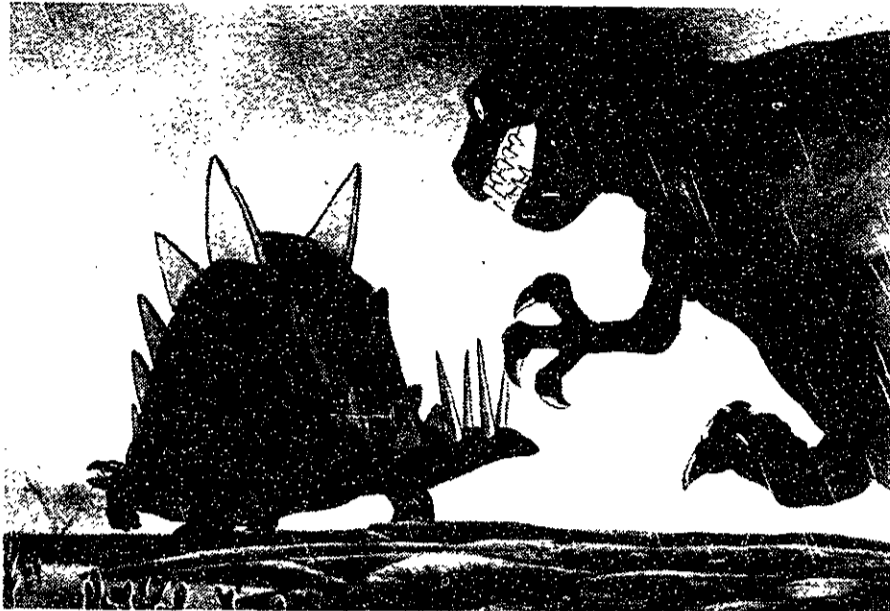
## They shoot novels—do they?

By Robert Fourer

Why do people make movies out of books? Certainly original screenplays aren't any harder to shoot; perhaps it's just that they're harder to write. After all, a good novel more or less guarantees good characters, a good setting, and a good plot, and what's more it supplies a good part of the dialogue already written. In addition, one would imagine, books are better-known quantities—the public has already had a look at them, and their effect and "message" are easier to gauge. A director can

## tainted psychedelica:

## The long-haired mouse



By Michael Feirtag

Walt Disney is infinite increments of apple pie. He is cleanliness, goodness, morality. He is, in short, an American God.

*Fantasia*, the movie that he saw as his supreme contribution to art, is being re-released. One cannot just say complacently "It's groovy," and let it go at

that. *Fantasia* requires commentary on psychedelic, psychoanalytic, McLuhanesque, musical, and socio-political grounds.

For some reason, people who will complacently yawn when Nixon, narcotics, and revolution are discussed, become violent when the subject of, say, Disney's anality, or the strangely repressed violence of his films, is

brought up.

Disney has his frightening side, as do the fairytales and folklore that he drew upon. Those readers who are already muttering "Oh, bullshit. What's wrong with Disney?" are urged to stop reading.

Those who persist might remember the nature of the American society for which Disney, in a way, spoke, and the words of the Queen in *Snow White*, after her mirror informs her that there exists one prettier than she: "Kill her, and when she is dead, bring me her still-beating heart." And so, we begin.

## The triumverate

It was a brilliant idea, Walt must have chuckled to himself. An inspiration. Here he sat, surrounded by the artists he had trained to draw exactly alike, to sign "Walt Disney" in precisely the same way (the signature was not his, but a carefully designed trademark, anyway). He was the inventor, more or less, and the acknowledged master of his gift to Art (with a capitol "A"), animation. He gave America good, clean, moral entertainment. And he had an idea.

Why not use animation to help the public understand and appreciate classical music? What a service this would be—to use his art form to help bring music to the masses. Disney would assist the long-hairs, would interpret their music, thus making it accessible to Mr. and Mrs. Average American, and he would satisfy those damned critics, who had been screaming that, although *Snow White* may have been inspired technically, it was a terrible botch of the fairytale, streamlined and curiously shallow, empty. . .

So Walt called together his staff, and enlisted the aid of two distinguished musicians.

These two gentlemen deserve detailed introductions.

Deems Taylor was both a musicologist and a composer. In his first capacity, he wrote the notes for orchestral concerts, demonstrating both his taste, which ran to mush, and his desire to popularize long-haired music. In his second capacity, he turned out such classics as *The Looking-Glass Suite*, a simple-  
(Please turn to page 6)

LSC

## FRIDAY

*A Man For All Seasons*. Thomas More's adamant refusal to approve his king's divorce and remarriage costs him his head, in a magnificently made, colorful film, which, however, does not make any points deeper than a high school history course might.

## SATURDAY

*Yellow Submarine*. The forces of good rout the blue meanies in a cartoon of cosmic dimensions. Rated 400 micrograms.

## SUNDAY

*The Lady From Shanghai* & *Macbeth*. Two films directed by and starring Orson Welles, whose brilliant, erratic, egotistical acting and camera work are never less than startling. The first is a psychological drama ending in a deserted amusement park, the second a Wellesian hash of Shakespeare.

film:  
The Damned

By Emanuel Goldman

The triumph of the Nazis in Germany is one of the most puzzling and frightening phenomena in all history. Germany was the land of culture, every two-bit town had its own opera house, and your barber was as likely to be a Ph.D. as not. How could such an inhuman and violent political philosophy have taken hold of these people?

Many theories have been proposed to account for it. *The Damned* also attempts to tackle this problem by studying a single family from the moment that Hitler seized full political power (with the burning of the Reichstag) until Nazism had triumphed on a personal level within the family.

Director Luchini Visconti presents a Freudian perspective—Nazism becomes a political Oedipus complex, in which abandonment of sexual restrictions is linked to the political evils of the Third Reich, and full expression of all hostilities translates into fascism.

It is this desire for personal expression, rather than personal power, that is a Nazi's motivation.

Thus, anyone interested only

in his power is not a true Nazi, for there is not dedication to the cause. The triumph of Nazism used power-hungry people as part of a transition period, discarding them when they were no longer needed. Friedrich is such a man; he kills the head of the steelworks and seizes control with the approval of the Reich. But, as the Nazis become stronger and stronger, he laments "I've accepted a ruthless logic. Complicity grows."

As a political and social treatise, *The Damned* is an interesting and provoking film. But the personal relations are overly melodramatic, the psychology, unconvincing, and the pace, tedious.

A Nazi officer says one time: "The collective thinking is complicity—don't you think that this is the real achievement of the Third Reich?" Yes, it is, and there's a take-home lesson for all of us in it. Complicity, that is, the suppression of questions, can lead to the horrors of the Nazis. Those of us that value freedom and sanctify life must never forget that to insist upon complicity (Americans like to call it "consensus") is the beginning of the end of freedom.

easily publicize a book's point of view by transferring it to the screen, where no doubt more people will see it. (Of course, there are financial considerations, too—a well-known book tends to "pre-sell" the film.)

It would be a mistake, however, to believe that most movies are made from books for the benefit of their point of view. Indeed, this is probably much less often the case than many people are given to admit. Not infrequently, a screenwriter will borrow plot, characters and setting to further his own ends; while his movie is undoubtedly "from" the book, the adaptation, viewed according to its aims and implications, is really a different thing entirely. Yet in such situations critics consistently insist on praising the book and the movie as one, as if any change were just a negligible result of transferring words to the screen.

One fine example is the recent film version of Horace McCoy's 1935 novel, *They Shoot Horses, Don't They?*, with a screenplay by Robert E. Thompson. Both novel and screenplay are available in a single paperback (Avon Books, 95 cents), with a foreword by director Sidney Pollack as well, so the difference in intentions is plain enough to see.

Horace McCoy was himself a Hollywood screenwriter, and his book reads so much like a film scenario that purists might be reluctant to call it a novel; it is to the point, undetailed, and takes less time to read than it takes to see the movie. It is told, in a sequence of flash-backs, by a young man (Robert) in the process of being sentenced to death for shooting a girl (Gloria). He meets Gloria in Depression Hollywood, where both are trying, mostly unsuccessfully, to get work in the movies. They decide to enter a dance marathon—a sort of elimination tournament which requires the contestants to move continuously, except for a ten-minute rest

period every two hours, to remain in the running. For the dancers, it is a competition, with a large cash prize to the last couple remaining; for the promoter, it is a show, with money to be made by charging admission to spectators and selling refreshments. The marathon runs an erratic, not-too-honest course, and is finally closed down by the police. Prize money is distributed evenly among the remaining contestants, and Robert and Gloria get their share.

The novel's focus, however, is not so much upon the events themselves as upon their effect on the two main characters. Robert remains hopeful throughout, and, in small ways, his hopes are justified. He and Gloria do come out with a small share of the prize, though they were up against professionals and would probably have lost had the marathon run its course; and he meets a man whom he thinks might get him a job in the movies. Gloria, in contrast, believes she is a failure, and no amount of luck or talk from Robert can convince her things might turn out otherwise. He is shocked at her disbelief in success, which challenges his own hopes; at the end, she asks him to put her out of her misery, and he gladly acquiesces. She has convinced him, against his own beliefs, that she is worthless, and is best destroyed.

Pollack, in his foreword, takes note of the delicate problems of translating a novel into a movie; they are, however, minimized by McCoy's cinematic style, and there is no reason to believe the film couldn't have embodied all the features of the book. However, while it's obvious that Thompson and Pollack (it's hard to say who had more control) envied McCoy's characters, and his exotic setting, it's equally clear they had no intention of making a movie with his outlook. Pollack guesses that the book wasn't made into a film  
(Please turn to page 5)



## Simon and Garfunkel

*Bridge Over Troubled Water*—Simon and Garfunkel (Columbia)

The wait is finally over. Simon and Garfunkel, once at the pinnacle of urban folk-derived pop, have returned with their first release in two years: *Bridge Over Troubled Water*. *Parsley Sage*, etc. was fine, but the movie industry seemed to corrupt the dynamic duo; *Bookends* proved to be too conscious an effort and sounded like a poor put-on. Did they learn anything in their absence?

Actually, *Bridge Over Troubled Water* features Simon, Garfunkel and the entire New York City local of the American Federation of Musicians, and that is the album's biggest downfall. Next come the rather overconscious attempts to emulate fifties rock ("Why Don't You Write Me"), the Beatles ("Cecilia" sounds like "Obladi Oblada"), and just about everything else in pop today. It's almost as if the forced phrasing and production ruined the album. The best example is "Keep The Customer Satisfied," which starts out as clever sounding country and ends up with Lawrence Welk's brass section.

Thank God there is some decent material, though. "El Condor Pasa" is actually quite a good translation of the traditional Mexican ditty. And although "So Long, Frank Lloyd Wright" is all right, unless one hears the inane lyrics, the title song is in the same folky vein and reaches home fairly effectively. "Bye Bye Love" and "Song For The Asking" are done before a live audience, the latter is a total flop, but the first is carried off without a hitch (though the Everly Brothers version is still preferred). "The Boxer" is a harmonious story of a pugilist who reads the dictionary in his spare time (listen to the way he speaks). You've all heard it as a single on top forty. The flip side, "Baby Driver" is a driving combination nonsense, political, sex song (similar to "Bright Green Pleasure Machine") and is good fun. The only serious cut which works is "The Only Living Boy In New York City" which does a very acceptable job of conveying the loneliness of Gotham. One realizes that Paul Simon must have experienced the feelings conveyed.

So, the pair did learn something in their absence. The lyrics this time around are not as forced as usual. *Bridge Over Troubled Water* is an often over-arranged, over-produced, slightly strained collection, with several bright spots among the mediocre. Simon and Garfunkel can do better.

—Jeff Gale

## Shorts

*DisinHAIRited*—Rado, Ragni, and McDermott (RCA)

Every musical to hit Broadway has had several songs cut from the score along the way. *Hair* is the first in memory to have an original cast album of the originally cast-off material. It's fairly easy to see why most of it wasn't included in the score which finally made it to the Great White Way.

*Grand Funk Railroad* (Capitol)

This reviewer cannot distinguish in any way between this group, and any band that has ever sloshed through a set at a mixer.

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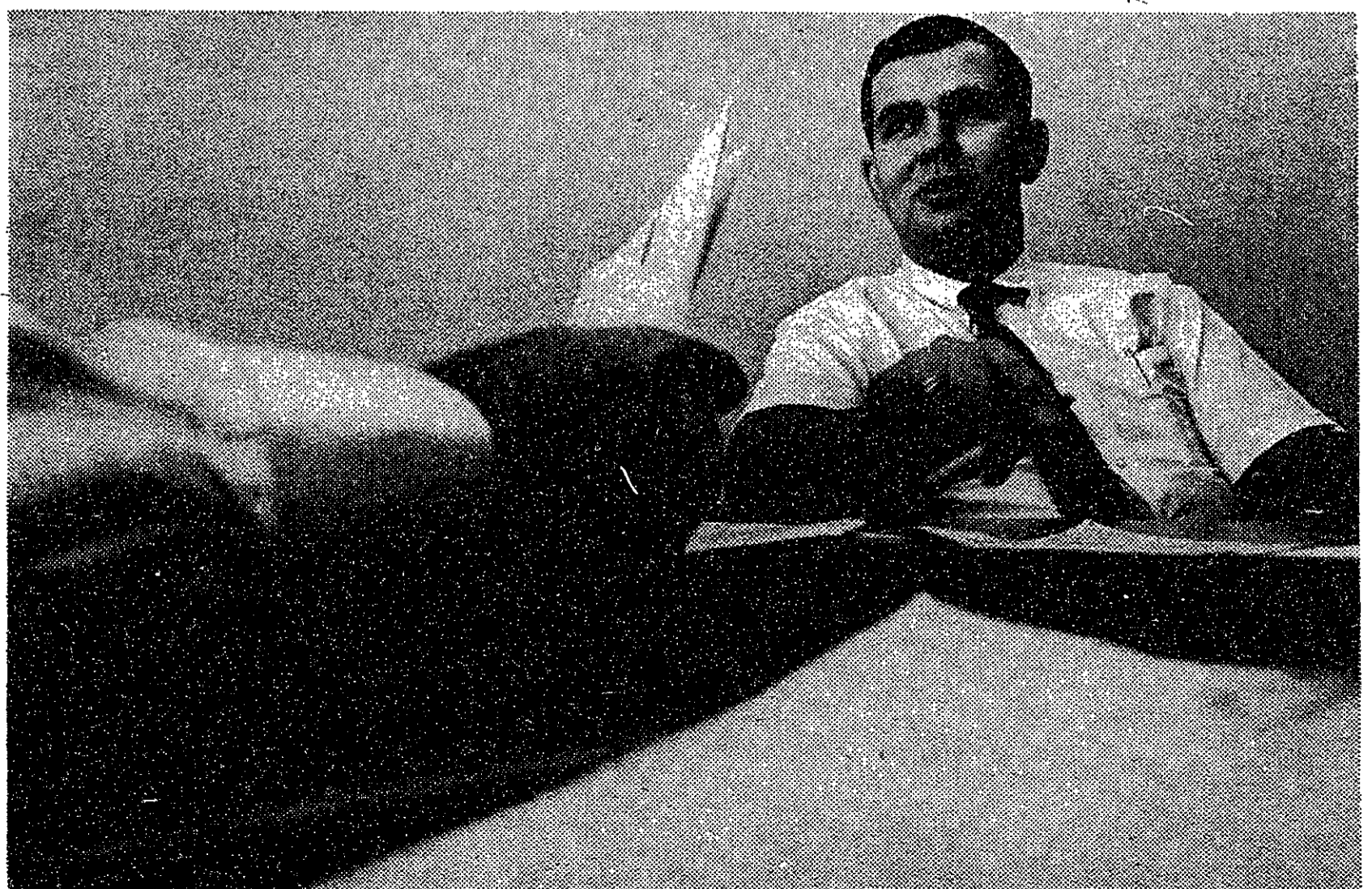
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## They shoot screenwriters...?

(Continued from page 3)  
much earlier because "it has surely been thought by many people in the film industry to be too 'down beat' to have wide audience appeal." His version makes it clear that he, too, believes this to some degree.

In particular, McCoy's Gloria denies the traditional American faith in the power of the individual. She believes no amount of hard work or good work can prevent her being a failure, and

she persists in that belief even when events look like they might prove otherwise. The translators, to make their version palatable, had two choices: change Gloria, or change the events. They chose the second.

Thus, in the movie, things end differently. It looks as if Robert and Gloria do have a chance in the contest, till they discover it's rigged—the winners will be charged with "expenses," to be deducted from the prize

money. Their hopes dashed, they quit, and the murder follows like in the book. Pollack claims the original ending would have seemed "arbitrary" to present-day audiences, but certainly his own is no less so. His purpose, quite in contradiction to what he says, was to change the sense of McCoy's ending by giving Gloria a reason for her pessimism. She wants to die because individual initiative doesn't work, because she is unfairly thwarted by the system above her—motives American audiences will accept—rather than for seemingly irrational reasons that deny even the possibility of success. She has been changed from an existential heroine to a tragic one.

It turns, this paves the way for another change. McCoy's characters represent two ways of thinking, of responding to life. Since in the movie they are no longer so different, and probably also out of a desire to make the production larger, Pollack has tried to increase the scope of the symbolism. The whole marathon is now a "microcosm of life," as some critics have put it; in more specific terms, the minor characters are filled in, the story is told from a third-person point of view, and present-time is shifted to the time of the marathon, with the trial shown in *flash-forwards*. (These unexpected interruptions don't work very well, but Pollack seems to value them as some modern technical advance, like wide-screen.)

Pollack excuses much of the rearrangement as necessary to flesh out the screen characters. It's easy to see, though, how this also aids the change in outlook already described. The marathon is a microcosm of life; the marathon is rigged, and so is life; Gloria is justified in quitting the marathon, so she's justified in quitting life. Again, the reasons that audiences still require are emphasized. There's no lack of further examples, either—even the "horses" symbol of the title has been changed, from an obedient plow-horse to a wild stallion.

What does all this show? Many people will still call *They Shoot Horses* a fine movie, and I'm not about to deny it. After all, there's never been the slightest correlation between the value of a film and the value of the book it came from, and if the two happen to be good at different things it's no great surprise. No one should needlessly deny himself a fine performance by Jane Fonda (for once, she looks like the bitch she always acts like), or the pleasure of an expertly directed conventional drama.

Still, in a way it's a shame, since now that the film rights are sold the chance of a second, existential version is gone. McCoy's Gloria will have to wait for another book, or—who knows?—an original screenplay.

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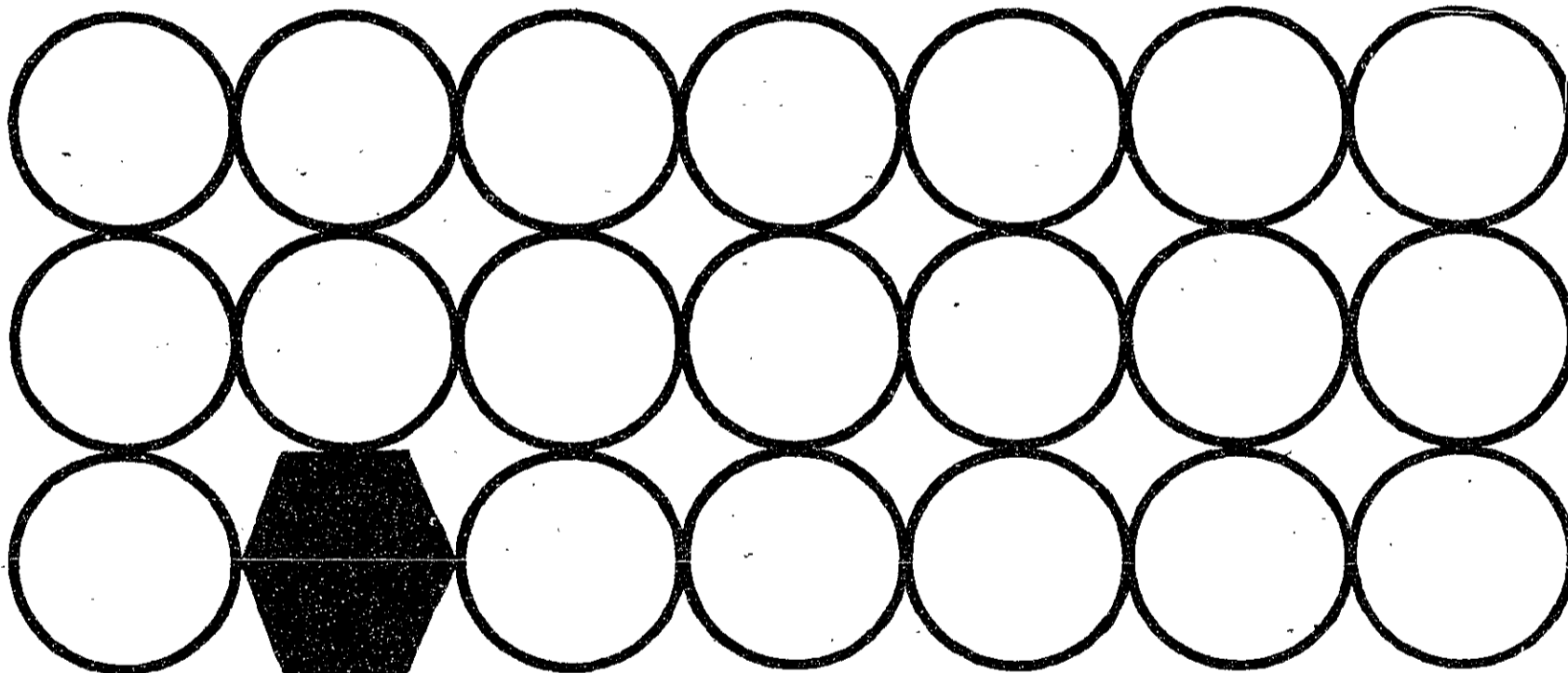
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# Fantasia: cold media, synesthesia, an anus

(Continued from page 3)

minded, soft and gushy musical description of Lewis Carroll's books, missing Alice's surrealism and savagery entirely. That is, he did unto Alice as Disney had tried to do unto Snow White.

Leopold Stokowski was the conductor of the Philadelphia Orchestra at the time. He has since become the venerable conductor of the American Symphony. His recordings are of the "Sound Spectacular" genre—these words, suffixed by a gaggle of exclamation points, usually adorn albums of this sort. Stokowski, too, saw himself as a great popularizer.

This, then, is the triumvirate that set out to give music to the

broom is shown in shadow, with the screen exploding in crimson as the ax drives home.

*The Rite of Spring* of Stravinski is billed as a scientifically accurate vision of the evolution of life. We see volcanoes pumping magma to the earthy boiler noises of *The Rite*; the lava then flows musically to the bumps and grinds on flute, oboe, and bassoon. Protozoa get their bumps and grinds, too, as they reproduce to the beat by binary fission. A fish sprouts legs and lungs; a brontosaurus slobbers his vegetation; a tyrannosaurus fights it out with a stegosaur. We see life in the raw.

But it is after intermission that Disney and his artists go all

presses amazement that Tchaikowski grew to hate the work, since it is his most well-known composition today. Paul Dukas gets, perhaps mercifully, even less mention—in fact, none at all, as his *Sorcerer's Apprentice* is introduced without a word as to who wrote it, although Disney is prominently credited with "interpreting" all eight works in the concert. The butchering of *The Rite of Spring*, both in performance (the score was savagely maimed), and in "interpretation" (Disney's crew depicted evolution, rather than a rite, as specified in the ballet's score and choreography), so infuriated Stravinski that he nearly took his anger to court. Taylor smugly states that Beethoven meant his *Sixth Symphony* to depict country scenes, when Beethoven refuted that view quite heatedly. The music, as is well known, is meant to convey emotions aroused by nature, not mere pictures. The *Pastorale*'s score is also, to put it kindly, abridged. Not much can be said musically, although there is much to be said later on other grounds, about the other three pieces on the program.

Perhaps the best indication of the over-all musicianship is that Mickey Mouse congratulates the conductor after *The Sorcerer's Apprentice*.

The major fault, then, that seems to taint the entire concert, is the placing of Disney's so-called "interpretation" above the music itself. The compositions are abridged, rewritten, reorchestrated, and grossly misinterpreted, all to provide a convenient vehicle for Disney's visual effects.

## Cold surrogate

The theories of Marshall McLuhan may prove helpful here. Media can be divided into two main varieties: "cold," which provides enough sensory input that the perceiver's mind is passive, and "hot," which requires the perceiver's active participation.

A general trend can be seen in America toward "cold" media and away from "hot" media. Americans are, in general, functionally illiterate television viewers and movie-goers. That is, they do not read or listen exclusively—they must view to remain interested. The general-historical trend is apparent: the rise of color printing processes, the comic book, finally television and the cinema, and the demise of radio, except as background, the demise of literature and the demise of lengthy, serious music.

Those media which demand the active participation of the perceiver are on the wane. The most popular American pastimes are generally those which fairly completely specify sensory input and require nothing of the perceiver.

Apply this to Disney. On one level, of course, he was on an ego-trip—"interpreting" music for the masses. But McLuhan's theories can reveal two far more serious points.

First: The method Disney uses to "explain" classical music is to accompany it with synchronized pictures. This is converting the "hot" medium of music, which requires effort and attention to appreciate (as does, in fact, anything worthwhile, from mathematics to love), to a "cold" medium, preferred by American audiences. This conversion may look good, it may be entertaining, but it is at bottom mind-dulling.

Second: Animation itself goes from "hot" to "cold." Cartoons can be playful abstractions that require the viewer's mental cooperation to produce their "re-

ality." Disney's artists, however, were trained to do the opposite: a Disney cartoon is amazingly life-like—that is, it is "cold."

Disney's backgrounds are photographically accurate. His animals are modified only to satisfy the requirements of convenient animation—flowing lines, three-fingered hands, and the like—and a degree of personification, the giving to the beasts of human characteristics. Interestingly enough, Disney's humans are drawn with complete fidelity to the original article; in fact, they are taken from human models.

Disney's great technological pride was the invention, by his staff, of a camera which could keep two or more planes in focus, and therefore produce zoom shots, or allow the camera to dart in between trees, in and out of buildings, and so on.

The point is that Disney's art attempted always to mimic reality. His so-called fantasies are nothing of the sort—they are "cold" surrogate realities. The primitive stick figure of Farmer Grey is, perceptually, far more challenging than the whole of Disney's work. Again, Disney's art is mind-dulling.

## Psychoanalysis: anality...

Disney's compulsion to imitate reality suggests that *Fantasia* be examined on psychoanalytic grounds. When it is mentioned that Disney was an arch-conservative, that his workers were under-paid, and in fact hit the Disney studio with a long and bitter strike at one time, that Disney hoarded money, and always feared financial collapse, and that Disneyland will not admit animals or hippies, and is staffed by smiling youths who will suck up litter within a half minute after it leaves the hand of the offender, one should not be surprised to find signs of anality in Disney films.

In fact, *Fantasia* is replete with derrieres. Beethoven's *Pastorale* displays sexless cherubs with puffy little anuses, and centaurs and centauresses with loving attention payed to their horsey haunches. *The Nutcracker* includes fairies with slim, *Vogueish* rumps. Ponchielli's *Dance of the Hours* features ostriches, rhinos, and elephants, all of whom have prominent buttocks, which are in evidence throughout their ballet maneu-

sion. During the *Walpurgis Night on Bald Mountain*, flames erupt, which are seen to consist of dancing, naked women—a rather interesting symbol for many things, prominent among them fear of the female genitalia, and a symbol of the male's. At any rate, one of these flaming females makes a dive at the audience. Her breasts, seen for a fraction of a second, feature vivid scarlet nipples.

One of the rhinoceri in *The Dance of the Hours* takes a break, and curls up on a divan for a nap, her tiny tu-tu utterly incapable of covering the acreage of her rump. She tries in vain to pull it over the exposed flesh, finally giving it up as hopeless.

Why does Disney consider this to be funny? What humor the situation possesses can only derive from the sick gag of giving the animal kingdom the human characteristic of shame. Yet there is more: Disney's laugh is in his depiction of what is under a dress as ugly.

## ...And violence

*Fantasia* also boasts a curious emphasis on violence, particularly on natural selection, the survival of the fittest: *The Rite's* evolution is filled with death and fighting, but no blood; *The Dance of the Hours* includes a fight over grapes, and well-dentured alligators hungrily carrying off their prey. Violence is present, but it is unmoving, emotionless, and sometimes it is choreographed.

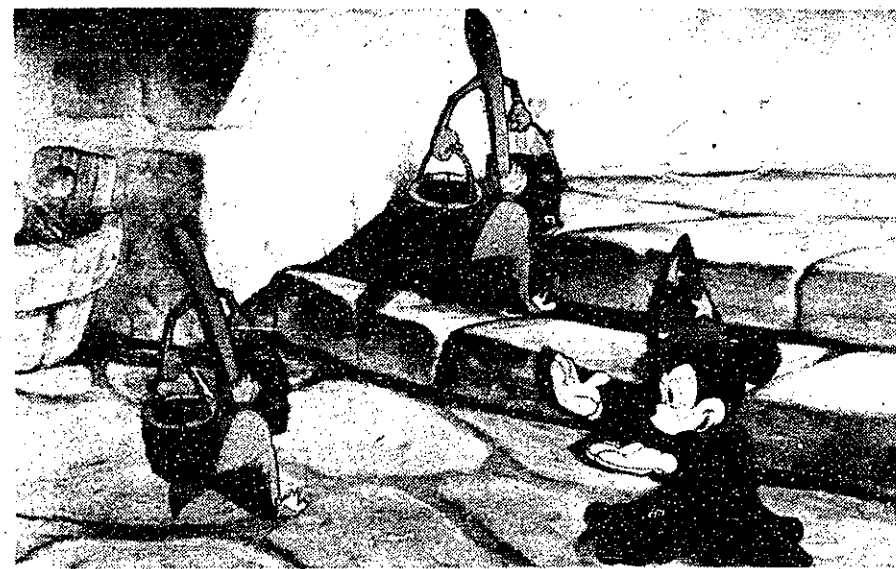
Disney rose from poverty, and always feared bankruptcy. Plastic robots

It is generally accepted that the child has perceptual innocence—his eyes and mind are unfettered by social conventions and socially imposed ways of thinking. It is also recognized that this innocence must be destroyed if the child is to live in this world.

But how much must society take from the child? Certainly, his monstrous ego must be subdued, but must the imagination be taken too?

The American child is shown convenient guidelines to fantasize around, from the 20,000 hours of television he sees before the age of eighteen to the clean moral fun of Walt Disney.

But all societies, to a greater or lesser extent, destroy their children's minds for the good of



## rabble. And the result? Profligate synesthesia

Against an infinite twilight background, the orchestra is tuning up. Instruments glow supernaturally as they are played: the tuba's brass labyrinthine in an eerie green, the hour-glass figures of the basses in rouge.

A man, silhouetted against the sky, mounts the podium, awesome, alone—the conductor, Leopold Stokowski. The orchestra is now quiet, tense, waiting.

Deems Taylor introduces himself. Although he is dressed formally in tuxedo, he smiles in a friendly way, as if to reassure us that we need not be afraid of all this culture. There are, Taylor informs us, three varieties of music: music that tells a story, music that conjures up scenes, and music for its own sake, "absolute music." Disney has chosen examples of all three.

The first selection is to be Bach's *Toccata and Fugue*. This, Taylor says, is absolute music; even the title signifies nothing more than a musical form. Walt Disney and his staff of artists will interpret for us what might occur to a concert-goer: scenes of the orchestra, which will give way, as the listener becomes immersed in the music, to abstract patterns of light and color.

In other words, synesthesia, the merging of sight and sound. Violin bows tear across the sky at first, but this is replaced by masses of color, swelling as the music hits crescendos, winking in time to the procession of notes. The return to normal perceptions coincides with the end of the piece, as images of the orchestra reappear. The capper is the final picture of Stokowski, backed by the flaming corona of the sun's fireball as the music blasts its final chord.

And onward. Tchaikowski's *Nutcracker* features fairies flitting about, glowing in neon pastel hues, yawning like bored transvestites; mushrooms dancing, red-capped, with Chinese faces; alluring fish with diaphanous fantails, pouting like sultry Betty Boops.

Dukas' *Sorcerer's Apprentice* stars Mickey Mouse in the title role. The Sorcerer is straight from Dr. Strange comics, the animation is startlingly real, with careful attention given to splashing water, and shadows. In fact, Mickey's ax murder of the

the way. Taylor informs us that Beethoven meant his *Pastorale Symphony* to depict scenes in the country, but that Disney means to interpret Beethoven for us with more mythological vignettes.

Winged horses cavort in the stratosphere to the accompaniment of the allegro. The second movement features various legendary beasts, including centauresses—lovely creations all, with the delicate hind-quarters of a mare, the face and chest of a maidenly young thing, and firm little breasts minus the nipples.

While chubby cupids—naked, pearshaped, and sexless—pile up in heaps of dimpled derrieres, the centaurs make their playful entrance, looking like some cross between SAE and Aqueduct, their bodies studly, their faces boyish, verging on effeminate.

Bucolic courtships occupy the third movement. The fourth and fifth movements are depicted by Bacchus and a donkey getting it together; a storm; and the caperings of the mythological beasts when the deluge abates.

Ponchielli's *Dance of the Hours* wins the most Disneyesque treatment; opening with dancing ostriches, it goes on to dancing rhinoceri, elephants, and alligators.

The concert concludes with a reading of Moussorgski's *Night on Bald Mountain* concatenated with Schubert's *Ave Maria*, with appropriately evil and religious activities on the screen.

## Tainted psychedelica

Let it be said at once that the amazingly real animation, the incandescent colors, and the synchronicity of sight and sound make *Fantasia* an incredible head flick. On a psychedelic basis, the movie is, without qualification, great.

But there is the poisoned half of the apple...

## Milking music

Consider first the musical performance of Stokowski and the Philadelphia Orchestra.

The orchestral transcription of Bach's *Toccata and Fugue* is milked. Cheap orchestral power is gained by gross instrumentation and grotesquely distorted rhythm. The introduction to the *Nutcracker* reflects the philistine Disney concept that popular art equals great art; Taylor ex-



vers.

At the conclusion of the third movement of Beethoven's *Sixth*, a cupid stays behind to watch a centaur woo his mate. As he draws a curtain over the couple, who are gazing at each other with longing, hoof in hoof, in a typical Disney courtship, the cupid turns his posterior to the audience. The twin lobes and updrawn legs contract into the shape of a heart.

## ...Sexuality...

The sexlessness of the fauns and cupids has already been mentioned. There is repressed sexuality in the film as well.

The centauresses' breasts are petite and nippleless, true, but nipples do appear on one occa-

the society.

This one, however, enabled Disney to make a buck doing it.

The advertisements for the *Fantasia* revival proclaim that "Walt Disney is on our side," presumably because somebody on the Disney staff realized that the movie made a great head flick, and Disney, having gone to that great cutting room in the robin's-egg blue sky, is unavailable for comment. But it is an amusing statement to make about a man whose political and psychological nature can be expressed by the plastic robots he created to chant "There's a great big beautiful tomorrow" at the 1964 New York World Fair's General Electric Pavillion.

# 200 protest at Wellesley

(Courtesy Wellesley Liberation Front News Service)

The Renaissance '70 movement (see *The Tech*, February 13) for academic, social, and community reforms at Wellesley has entered a more active stage, with, for the first time, an open defiance of the college's administration.

The action took place at this year's Honors Convocation, held in the Wellesley Chapel last Thursday. Two alumni were specially honored that day, as were about fifty Durant Scholars and fifty Wellesley Scholars.

Barbara Baumberger, Durant Scholar and one of the move-

ment leaders, asked Wellesley President Ruth M. Adams that a Renaissance speaker be allotted about three minutes at the Convocation. Miss Adams was given a copy of the speech, which damned non-optional grading as making students grade-conscious and less willing to intellectually challenge their professors. After consulting her Advisory Council she decided that it was "inappropriate" to allow a student to speak on this topic at the Convocation.

At 2 pm on Convocation day, Renaissance '70 published a one-page flyer giving the text of the speech and asking students to show support for the speech's position by marching around the chapel during the Convocation. Two hundred people did so, for several minutes, and then entered the chapel.

# Meselson denies need for biological weapons

By Alex Makowski

"From a military point of view, there is no need for biological weapons," explained Harvard Biology Professor Matthew Meselson in a seminar on Chemical and Bacteriological Warfare (CBW) last Thursday.

Biological weapons, which would be employed to destroy entire populations, provide no capabilities which are not already possessed by nuclear weapons. Despite this fact, research has been funded over the past two decades primarily because no one questioned it.

Meselson, who is considered a national expert on CBW, testified before the Senate Foreign Relations Committee last spring. His attack Thursday was based not on moral but on military grounds. He emphasized that any small gains resulting from employment of bacterial ord-

nance could not possibly compensate for the dangers of retaliation in kind. Meselson developed similar arguments against the use of chemical ordnance, noting that counter measures for two of the "standard" lethal nerve gases are readily available to the field soldier and are almost totally effective.

A still-unrealized dream of Army commanders is an incapacitating ("incapacitating" means less than two per cent fatalities) agent to be used against whole battalions. Meselson revealed that this dream is still far from realization; the single incapacitating agent in the Army's arsenal is unreliable, since its effects are unpredictable.

As for the most widely-publicized chemical weapon, tear gas (CS), Meselson delivered a detailed analysis of its history and effects. At first, the Army justified its employment of CS by insisting that it reduced civilian fatalities. Actually, it caused the opposite result, as civilians were driven out of their relatively safe hiding places into the open. The Army now forbids CS when civilians are involved.

Meselson was skeptical when discussing the efficacy of CS. He noted that masks effective against CS are simple to manufacture, yet none have been found on killed or captured VC, indicating that the VC do not consider them necessary.

Continuing with a brief analysis of herbicides, Meselson noted that their use was originally intended to deprive the VC of supplies. Unfortunately it is all but impossible to tell a VC rice paddy from that of a neutral peasant; the net result of herbicidal activity has been to raise the number of refugees moving from the country to the city to an intolerable level.

Do herbicides cause birth defects? Meselson presented experimental evidence that herbicidal chemicals have caused birth defects in rats; however, whether or not this represents a threat to humans is difficult to determine. Use of herbicides in Vietnam is well-removed from easily accessible parts of the country, making data all but impossible to obtain.

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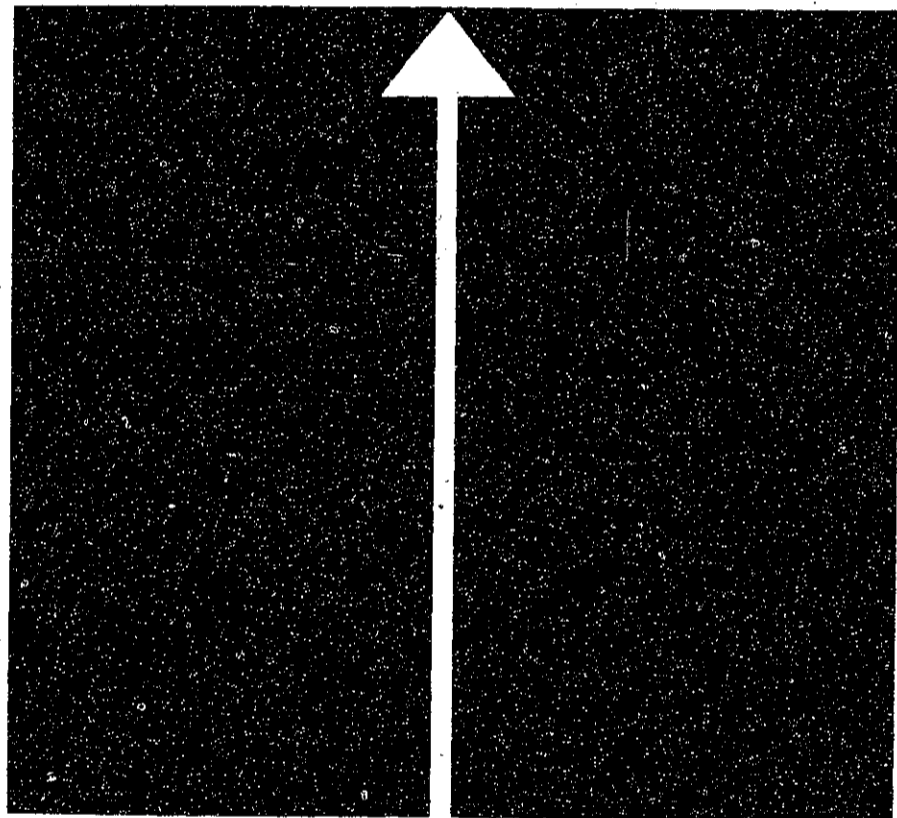
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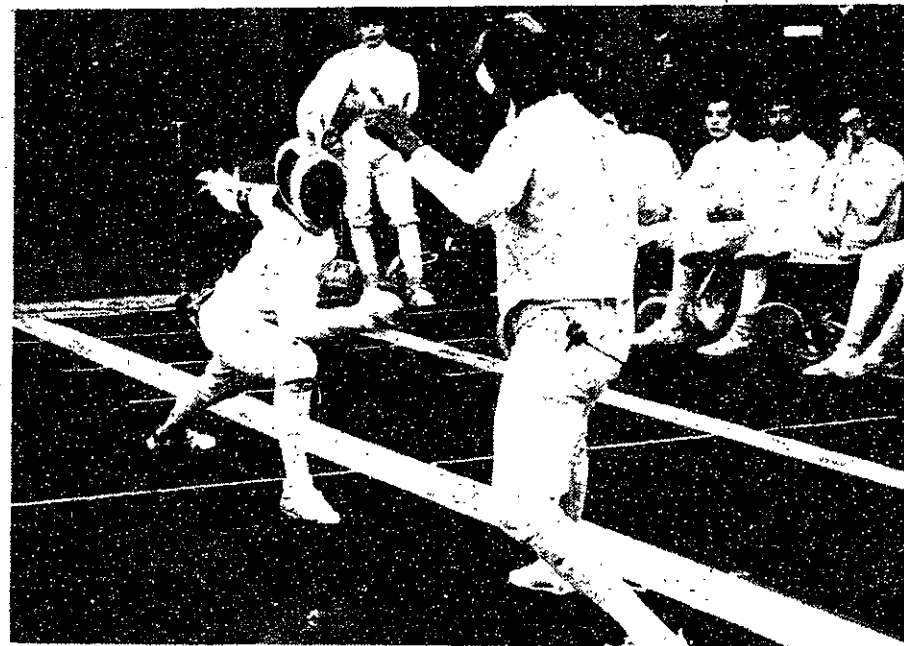
# Swordsmen spear two

Friday and Saturday were good days for the Tech fencers as they routed Dartmouth and Trinity. Trinity and Brandeis (beaten earlier this season) are Tech's major competitors for the New England Championships to be held at Dartmouth on March 7.

In Friday and Saturday's matches, the sabre team which has often been a chink in Tech's armor showed its true mettle. Against Dartmouth, the scoring was led by the sabre team which won all but its last match, for an 8-1 margin. Wally Miller '71 and Jon Abrahamson '72 were 3-0 with Captain Dave Rapoport '70 winning two.

The epee team finished with a 6-3 record led by undefeated Guy Pommarens (3-0). Vince Fazio '70 and Don D'Amico '72 contributed two and one victories respectively. Foil, often the strongest squad, finished low with a 4-5 record. Mike Asherman '72 and Jon Sachs '71 each won two matches.

Against Trinity, both foil and sabre destroyed all opposition as each squad won five of the first six bouts each. Substitutions were made in the middle of the second round, and though the final score was MIT 14-Trinity



Tech swordsman scores a point against his Dartmouth opponent. Friday's match went to MIT 18-9, while on Saturday Trinity fell to the fencers, 14-3.

13, this was a decisive victory. Mike Asherman (3-0) and Jon Sachs (2-0) were undefeated in foil while Nick Lazaris '72 was 2-1.

In sabre, Abrahamson and Papoport were 2-0, Peter Hwang '71 was 1-0, and Miller added one victory for a 6-3 Tech advantage. Epee was definitely off, losing all but one match, won by Don D'Amico, for a 1-8 record. The team record now stands

at 9-3 with only WPI left in the dual meet schedule. That match will be at home today at 7 pm. The team then has 10 days to prepare for the New England's.

Then, on March 13 and 14, MIT will host the IFA Eastern Interscholastic Championships. MIT, Harvard, and Yale represent New England against the overpowering New York teams who have always dominated the competition.

# Rifle streak stopped at ten

By Robert Gibson and Karl Lamson

Seven records fell over the weekend and three others survived by only one point each as Tech pistol and riflemen took on some of their toughest competition of the season, notching two wins against one loss in extremely hard-fought matches. The riflemen overpowered Wentworth Institute but lost to a record-breaking Coast Guard team despite breaking the MIT team record. Meanwhile, the pistol marksmen were winning a come-from-behind battle with the New York Police Dept., disguised as John Jay Junior College.

The records started to fall Friday evening as Wentworth came to the MIT rifle range and summarily dispatched 1338 to 1222. Karl Lamson '71 broke out of his shooting slump with his best performance ever, a 281, which broke the old MIT range mark of 280 he set last November. Captain Evans '70 turned out his best performance of the year, a 275. Jack Chesley '71 added a 266, Eric Kraemer '71, unusually dependable, turned out a 265, and Dave Hunt '70 backed up the team with a 251. All three positions, prone kneeling, and standing, were dominated by MIT's Lamson, as he fired 99 prone, 92 kneeling, and an outstanding 90 standing.

#### Police in competition

The NYPD pistol team has ranked high for many years in national open competition. This year their Academy, disguised under the unimposing banner of John Jay Junior College, is participating in collegiate competition for the first time; and their first visit to MIT's range will not soon be forgotten.

JJJC's experienced shooters jumped into the lead in the first stage of fire (slow); and it looked like they might run away with it. But Tech matched them through timed fire and gained enough in rapid fire, although both teams foundered slightly, to pull within three points going into the national gallery course. Pressure rose and nerves tightened as both teams turned in solid performances. When the smoke had cleared and the tabulating was finally completed, Tech had fired a 3363—nine points above JJJC, 13 above the old team record, and only one point short of the all-time range record.

The attack was led by excellent performances from Al Smith '71 and John Good '72, who both recorded their best personal efforts ever with 849 each. Dan Flint '70 posted an 838, despite severe problems in rapid fire all day; and Robert Gibson '72 added 827 (also a personal high for collegiate competition) after blowing the very last target. Captain Dave Asbell '70 backed up the effort with an 824. One of JJJC's shooters a new range record of 861, but

depth was the deciding factor in the MIT win.

MIT is now 8-2 in collegiate competition with three matches remaining before sectionals in late March.

#### CG outclasses

Saturday morning the riflemen went to work again, but were not as successful this time. They were outclassed by an exceptionally accurate Coast Guard team, 1384 to 1343. Four records fell in this one match alone. The MIT range record, set less than 24 hours before by Lamson, was broken by Moore of Coast Guard with a 284. The MIT range record for teams was also broken by Coast Guard with their 1384. This 1384 was also a new high score for the Coast Guard team. The fourth record broken was the highest score an MIT team has ever shot, 1343. This marks the fourth time this season that the riflemen have pushed the school record.

Lamson again led the team with his 273; Kraemer fired a 272, his best ever. Hunt also produced the finest score of his career so far, a 269. Captain Evans turned out a steady 269, and Dennis Intravia '72 rounded out the record-breaking team with his average, 260.

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